

PHILADELPHIA HARMONY,

or, A Collection of PSALM TUNES, HYMNS, and ANTHEMS,

Selected

BY A. ADGATE:

TOGETHER WITH

The **RUDIMENTS** *of MUSIC, on a NEW and improved Plan,*

BY A. ADGATE. P. U. A.

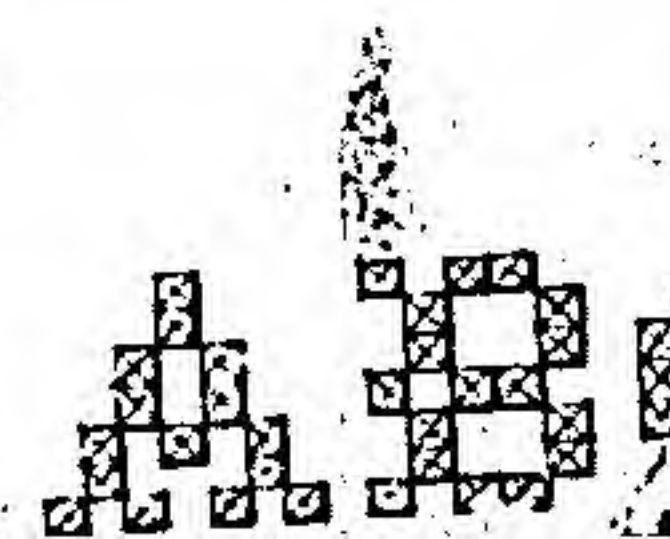
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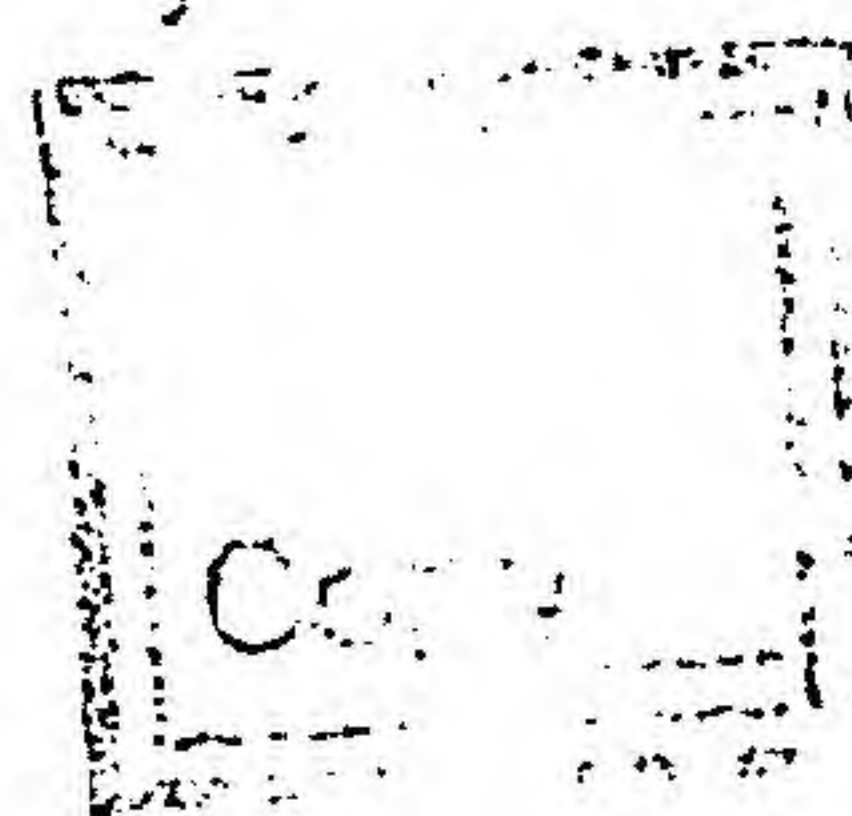
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Pratt A. Ellington
Aug. 5, 1962



CHAPTER I.

Of Music in General.

“**M**USIC consists in a succession of pleasing sounds, with reference to a peculiar internal sense implanted in us by the great *author* of nature: considered as a *science*, it teacheth us the just disposition and true relation of these sounds; and as an art, it enables us to express them with facility and advantage. The tones of music differ from sounds in general; because they vary from each other by fixed intervals, and are measured by certain proportions of time. — There is indeed in good speaking, a regularity to be observed, which hath some resemblance to this art, and to the orator we frequently apply the epithet Musical. But the inflections of the voice, in speech, are more minute and variable, slide as it were by insensible degrees, and cannot easily be limited by rule; whereas the gradations of musical sounds are exactly ascertained, and may be referred to an uniform standard.

Music naturally divides itself into MELODY and HARMONY: MELODY is the agreeable effect which ariseth from the succession of single sounds.—HARMONY is the pleasing union of several sounds at the same time. *Modulation* consists, in rightly disposing, and connecting, either the melody of a single part, or the harmony of various parts.—The two PRIMARY and ESSENTIAL qualities of musical sounds are, relative ACUTENESS or GRAVITY, and PROPORTIONATE DURATION.—The first property we may remark is, their relative *acuteness* or *gravity*. Bodies of unequal *size*, or *length*, or *tension*, emit sounds differing in this respect. And they are said to be acute in proportion to the smallness, or shortness of the sounding object, or its greater degree of tension*. Thus in a set of regular tuned bells, the *smallest* gives the sound we denominate most acute, and the *largest* that which is said to be most grave, and the different intervals between them, are respectively different degrees of acuteness or gravity.”—Human voices differ in this respect, *viz.* a

* Philosophy hath fully proved that all sounds are conveyed to the ear by means of vibrations, and that acuteness or gravity depends upon the greater or the less number of vibrations, communicated in a given time by any particular object.

C H A P T E R II.

Of Tune.

MAN'S voice is graver than a woman's, and when the voice moves from a graver to an acuter sound, it is said to ascend.—“Instead of the words acute or grave musicians commonly use the terms sharp or flat, and sometimes high or low, not that any of these names can be supposed to have a resemblance to the real properties of sound, but merely for the sake of distinction.—The second property we may remark, is, their time or proportional continuance: And here we observe, that without varying the acuteness or gravity of the tone, a difference of movement alone may constitute an imperfect species of music, such for example is that of the drum; where the tones are only diversified by the celerity with which they succeed each other.—The principal distinctions then of musical sounds, are *time* and *tune*, and to the happy combination of these two qualities, is chiefly to be ascribed the pleasing and endless variety of the musical art.”

Article first. THE interval between a man's and woman's voice, is called an Octave, or Eighth; and this interval is naturally divided into seven smaller intervals; five of which are called tones, and two of them semi or half tones*.

Article second. The sounds naturally succeed each other ascending, from the first to the second a tone, second to the third a tone, third to the fourth half a tone, fourth to the fifth a tone, fifth to the sixth a tone, sixth to the seventh a tone, seventh to the eighth a half tone. Wherefore this order of tones and half tones is called the natural scale of music.

Article third. The key note is called the standard of tune, because it governs and explains all the rest: It is the predominant tone to which all the others have a re-

* Nicer distinctions of musical intervals are found by mathematical calculations—(See Essay on Tune, or Holden's harmonical Arithmetic, page 126.)

ference, and is generally the concluding note of the principal part, and always that of the *Bass*.

Article fourth. When reckoning from the key note, if the semitones lie between the third and fourth and seventh and eighth, as in the natural scale, the *Mode* is major, and the air cheerful: But if the semitones lie between the second and third, fifth and sixth, as when reckoning from the sixth of the natural scale, to its octave, the *Mode* is minor; and the air plaintive.

Article fifth. Twenty-two sounds, or three octaves, is the ordinary compass of the human voice, and to express these fixed sounds, we use the seven first letters of the alphabet. See the following scheme:

G* A* BC* D* EF* G* A* BC* D* EF* G* A* BC* D* EF* G

The first letter G on the left hand represents the lowest sound which a man of a tolerable voice can clearly form; and the last G on the right hand the highest sound that a woman of a tolerable voice can clearly form.—We suppose that each interval of a tone, may be divided into two artificial semitones, as is denoted by the asterisk, in the above scheme, and thus instead of five tones and two

semitones, we shall have a system of twelve semitones in an octave. The asterisk may be considered as a semitone above the letter it follows, or a semitone below the letter which follows it, and those letters that are naturally semitone intervals, have no asterisk between them.


Article sixth. Our music is written upon five parallel lines, and their intermediate spaces; but a general scale of eleven lines with their spaces, is formed to express the whole compass of the voice, viz. twenty-two sounds. This scale is called the *Gamut*. See following example:


GAMUT OR GENERAL SCALE.


Counter staff or staff.	22	G	Do	Treble staff or staff.
	21	F	Ba	
	20	E	La	
	19	D	So	
	18	C	Fa	
	17	B	Me	Tenor staff or staff.
	16	A	Na	
	15	G	Do	
	14	F	Ba	
	13	E	La	
	12	D	So	
	11	C	Fa	
	10	B	Me	
	9	A	Na	
	8	G	Do	
	7	F	Ba	Bass staff or staff.
	6	E	La	
	5	D	So	
	4	C	Fa	
	3	B	Me	
	2	A	Na	
	1	G	Do	

Three octaves being more than a common voice can perform, we therefore assign the bass staff to the gravest voices of men, and the tenor staff to the highest of men's voices, counter staff to boy's voices, or the lowest voices of women, and the treble staff to the highest voices of women.

A Cliff is a character placed at the beginning of a staff, to shew what sound of the general scale it represents.

This character  is called the F Cliff, the line that passes between its dots, has the seventh sound of the general scale. It is used only in the bass.

This character  is called the C Cliff, the line that passes between its cross strokes, has the eleventh sound of the general scale. This cliff is now used only in the counter, but was formerly used in all parts but the bass.

This character  is called the G Cliff, the line that cuts it in three places, has the fifteenth sound of the ge-

In the above table, the figures in the first column, on the left hand, shew the number of the sharps or flats that are used in the different keys. The second column shews the letters that are sharped or flatted. The third column, shews the letter that is the major key note; the fourth column, that which is the minor key note; and the fifth, the letter that is fa.

Example: Let G be a major key note, or E a minor key note, look in the third and fourth columns, and find those letters the second from the top, and in the left hand column on the same line the figure 1 is found, denoting that we must sharp one letter; in the second column we find the letter that ought to be sharped, viz. F, and in the fifth column, on the same line, we find that G is fa.

Article seventh. In practising musical lessons, for the voice, it is of great service to apply, invariably, particular syllables, to the intervals of the octave, as by that means, we associate with each syllable, the idea of its proper sound. The following syllables,

fa,	fo,	la,	ba,	do,	na,	me,
hall,	note,	hall,	hate,	note,	hall,	beer,
1,	2,	3,	4,	5,	6,	7,

E

are applied to the sounds of music with great success. Fa to the key note, of the major mode, or the gravest sound in the natural scale, and na to the key note, of the minor mode, or the sixth in the natural scale, and the other syllables, to the other sounds in the order, as above.—(See these syllables applied to the natural keys in the Gamut, article sixth). The vowels, in the above syllables, must be sounded in the same manner, as in the words set under them. If a sharp comes before any particular note, that is not found at the cliff, we change its vowel into E, and give it the sound of E in me; as long as that sound is affected by the accidental sharp: the same alteration takes place, when a note that is flat, at the cliff, has a natural set before it, sometime after the beginning of the tune, and when me has an accidental flat or natural set before it, we may change E into A, sounded as in hall.

fe fe be de

Examples: Fa x fo x la ba x do x &c.

* This method of solfaing, has many advantages above the old British mode of repeating the same syllable with every fourth note—or repeating fa, sol, la, twice above the mi—which, in a great measure, destroys the use of singing syllables, for they do not always

C H A P T E R III.

Of Time.

Article ninth. **M**USIC is naturally divided into small equal parts, called measures†.

mean the same sound, fa is at one time a key note, and at another, the fourth of the key note in the same mode, sol is the second and fifth of the same mode, la is the third and sixth of the same mode, and mi is the only syllable that does not occur twice in an octave. And thus we may see that every syllable, except mi, has a double meaning, and of consequence, is the cause of much perplexity to the pupil; for let a learner to sing at first sight, after he has made a tolerable degree of proficiency, and if he is sounding sol, the second of the major mode, and fa the fourth follows it, he will descend to fa the key note, instead of rising, as he ought to do, to the fourth—and in the other syllables he will be liable to the same mistake in a greater or less degree.

And what is still worse, there is no provision made for the accidental sharps or flats, for he at one instant must sound sol a tone above fa, and immediately upon it give a sound a tone and a half above fa, by sharpening sol, and still calling it by the same name. This is confusion to the learner, and perplexity to the master; and often destroys the beauty of the composition. It is to remedy those great inconveniencies, that the British mode is totally rejected, and the above adopted in the Uranian Academy of this city.

† “The division of music into equal timed measures, answers exactly to the division of poetry into feet.”

Accent is a certain force of the voice upon particular parts of a measure. When the measure is naturally subdivided into two, four, eight, sixteen, or thirty-two parts, the time is common; and when the measure is naturally subdivided into three parts, or three continually bisected, the time is triple. The three first moods of common time, and the triple time moods, have two accents in a measure; *i. e.* if a measure in common time, be divided into four crotchets, the first and third is accented; or if a measure, in triple time, be subdivided into three equal parts, the first and third is accented; the fourth mood of common time, has only one accent in a measure; compound time is subdivided into six equal parts, and has the accent on the first and fourth.

The first accent in a measure is the strongest; the second is weak, and in very quick movements, is hardly perceivable; for an example of the several moods of time, with their proportionate duration, see chapter fourth.

We must not omit to notice, that the same mood does not always express the same degree of quickness, in different tunes, but is often varied by Italian or other words set over or under the mood of time. (See those words at the end of this chapter.)

Beating of time, is an artificial method of marking the movement of a musical air, is performed in various ways, but generally with the hand or foot; in performing *vocal music* alone, it is best to use the motion of the hand only.

Every measure begins with a motion of the hand, or foot, downwards, except in very quick instrumental music, where the motion is down with the beginning of one measure, and up with the next, &c.

In beating the two first moods of common time, let the first beat begin with a motion of the hand downwards, resting the hand upon the end of the fingers, on the thing beat upon; the second beat begins with a motion of the heel of the hand downwards, and resting in that position without raising the fingers; for the third beat, the hand may be raised to the left shoulder; for the fourth, let the hand be brought back to its first position, and then it will be ready to begin another measure—the two first beats in triple time may be performed as the two first in common time; for the third beat, raise the hand to its first position. For the sake of uniformity it is best for the whole choir to beat with the right hand.

We may consider the motion and resting of the hand as dividing the beat equally, in common and tri-

ple time; but in compound time the resting is double of the motion.

Examples of Common Time.

1 2 3 4 1 2 1 2
m r. m r, m r, m r. m r, m r, m r, m r.

d d u, u, d, u, d, u:

Triple Time.

1 2 3 1 2 3 1 2
m r, m r, m r, m r, m r, m r, m r, m r, m r.

d, d, u. d, d, u. d, d, u.

Compound Time.

1 2 1 2
m r r, m r r, m r r, m r r,

d, u. d, u.

CHAPTER IV.

IN music there are but seven sounds belonging to any key note. And they are distinguished by the seven first letters of the alphabet, A, B, C, D, E, F, G.

A staff is five lines with their spaces, whereon music is written, to express the gradations of sound.

EXAMPLES.

BASS.	TENOR.	COUNTER.	TREBLE.
Fifth line—A 9	Space above G 15	Fifth line—G 15	Space above G 22
Fourth space G 8	Fifth line—F 14	Fourth space F 14	Fifth line—F 21
Fourth line—F 7	Fourth space E 13	Fourth line—E 13	Fourth space E 20
Third space E 6	Fourth line—D 12	Third space D 12	Fourth line—D 19
Third line—D 5	Third space C 11	Third line—C 11	Third space C 18
Second space C 4	Third line—B 10	Second space B 10	Third line—B 17
Second line—B 3	Second space A 9	Second line—A 9	Second space A 16
First space A 2	Second line—G 8	First space G 8	Second line—G 15
First line—G 1	First space F 7	First line—F 7	First space F 14
	First line—E 6		First line—E 13

In the above examples the figures on the right of each, discover the corresponding sounds of the general scale, and likewise the pitch of the several parts together. (See Gamut).

A flat \flat set before a note sinks it half a tone.

A sharp \sharp raises it half a tone.

A natural \natural restores a note to its primitive sound.

Order of the singing syllables, ascending, is fa, so, la, ba, do, na, me, fa. Descending, fa, me, na, do, ba, la, so, fa.

If no flat or sharp, is at the beginning of a tune, C is Fa,

If F be sharp, - G is Fa.

If F and C be sharp, - D is Fa.

If F C and G be sharp, - A is Fa.

If F C G and D be sharp, - E is Fa.

If B be flat, - F is Fa.

If B and E be flat, - B is Fa.

If B E and A be flat, - E is Fa.

If B E A and D be flat, - A is Fa.

The last note of the bass must always be Fa, or Na, if Fa, the tune is in the major mode, if Na, it is in the minor mode.

A Brace, $\{$ or \parallel , shows how many parts are sung together.

A Ledger—Line is added when a note ascends or descends a line beyond the stave.

A Slur \frown shows how many notes are sung to one syllable.

A Single $\frac{\text{I}}{\text{I}}$ Bar divides the tune agreeably to the measure.

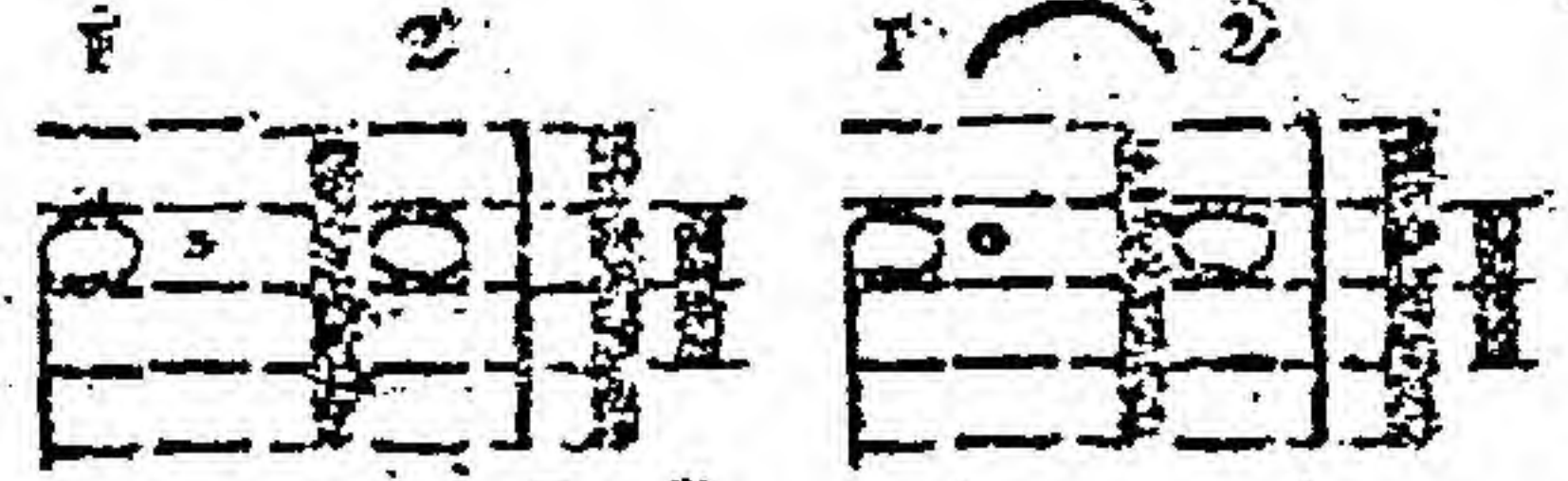
A Double $\frac{\text{I}}{\text{I}}$ Bar shews the end of a strain.

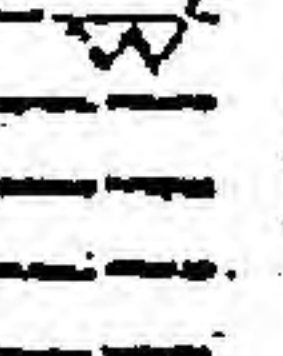
A Dot . at the right hand of a note, makes it one half longer.

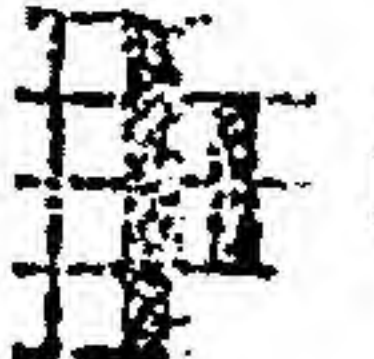
A Staccato $\frac{\text{I}}{\text{I}}$ shows that the note thus marked must be sung in a very distinct manner.

A Repeat :S: or $\frac{\text{I}}{\text{I}}$ shows that the tune is to be sung twice from the note over, or before, which it is placed to the next double bar or close.


A figure three $\frac{\text{I}}{\text{I}}$ over or under any three notes of the same kind, shows that they must be performed in the time of two without a figure.


The figures one two  at the end of a strain, that is repeated, show that the note under one, is to be sung before the repeat, and that under two, after, omitting the note under one, but if tied with a slur, both must be sung in the repetition.

A Direct  is set at the end of a stave, to shew the place of the first note upon the following stave.


A Close  shows the end of a tune.

Moods of Common Time.

First Mood, is expressed by a plain , has a semi-breve or its quantity, in a measure; sung in the time of four seconds, or while we may leisurely count, one, two, three, four; four beats in a bar, two down, and two up.


Second Mood, is expressed by a  with a stroke thro'


it, has the same measure, sung in the time of three seconds, four beats in a bar, two down and two up.

Third Mood, is expressed by a  inverted, has the same measure, sung in the time of two seconds, two beats in a bar, one down, and one up.

Fourth Mood, is expressed by the figures $\frac{2}{4}$ two four, has a minim for its measure, sung in the time of one second, two beats in a bar, one down and one up.

Moods of Triple Time.

First Mood, is expressed by the figures  three and two, has three minims in a measure, sung in the time of three seconds, three beats in a bar, two down one up.

Second Mood, is expressed by the figures  three and four, has three crotchets in a measure, sung in half the time of the first mood, three beats in a bar, two down, and one up.

Third Mood, is expressed by the figures $\frac{3}{8}$ three and eight, has three quavers in a measure, sung in half the time of the second mood, three beats in a bar, two down and one up.

Moods of Compound Time.

First Mood, is expressed by the figure $\frac{6}{4}$ six and four, has six crotchets in a measure, sung in the time of two seconds, two beats in a bar, one down and one up.

Second Mood, is expressed by the figures $\frac{6}{8}$ six and eight, has six quavers in a measure, sung in the time of one second, two beats in a bar, one down and one up.

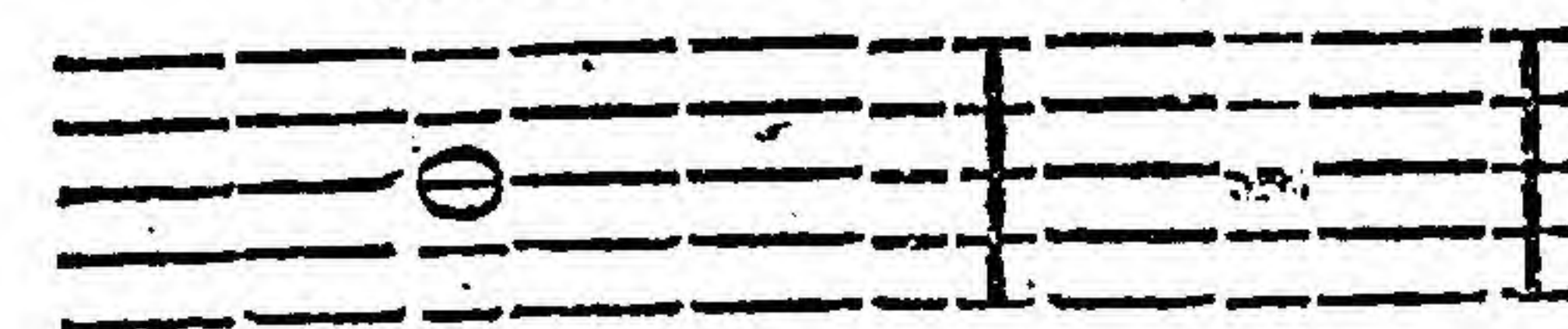
In the moods of time that are expressed by figures, we may observe that the under figure shows into how many parts the semibreve is divided, and the upper figure how many of the same parts fill a measure.

Marks of SOUND or SILENCE.

Sound. Silence or Rests.

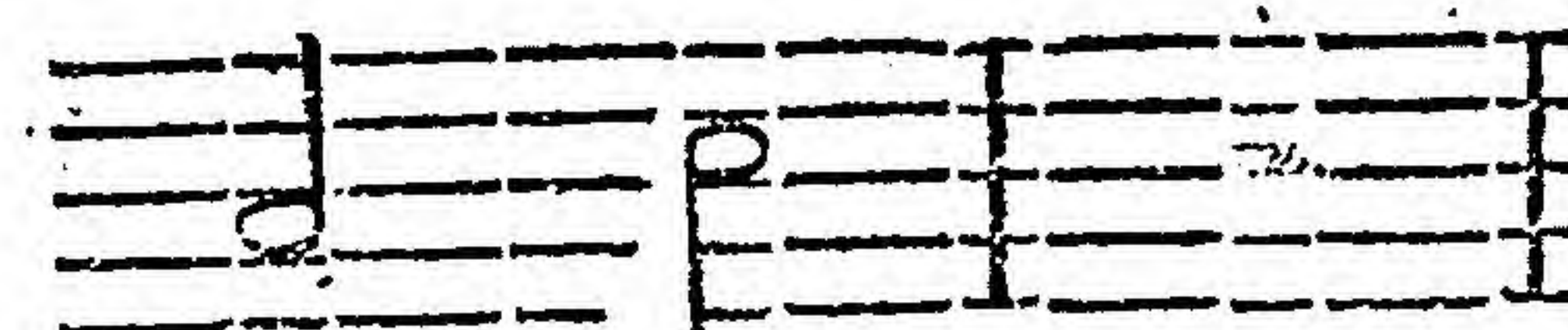
Semibreve

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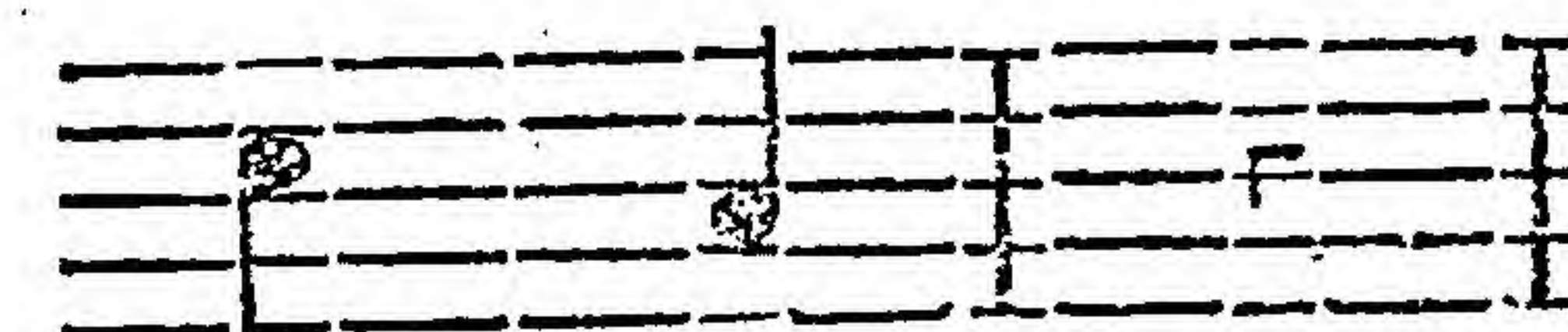
Minims

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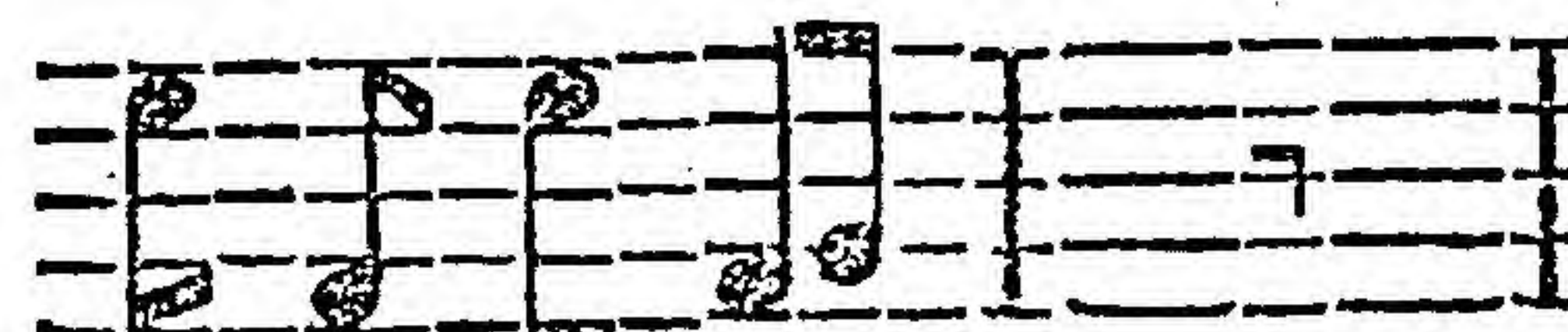
Crotchets

- - -



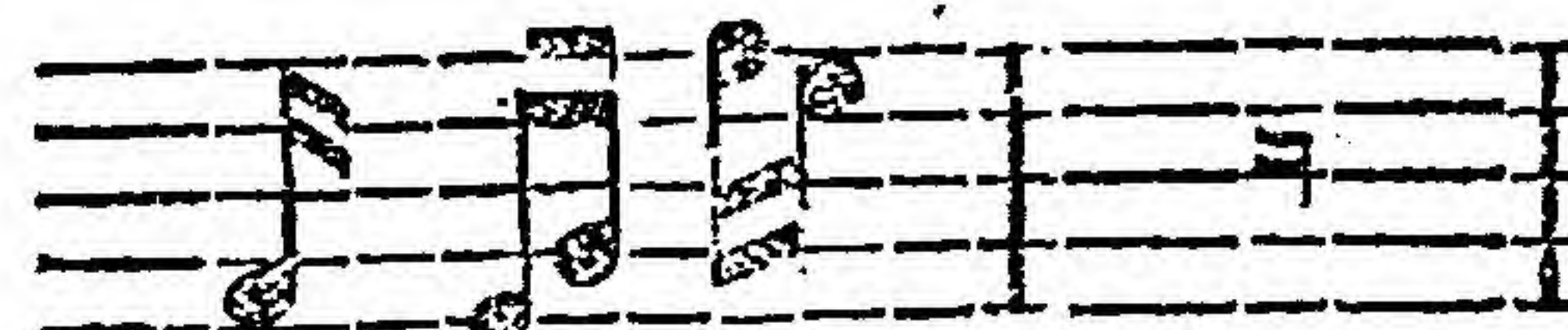
Quavers

- - -



Semiquavers

- - -



Demifemiquavers

- - -



Rudiments of Music.

17

RESTS of several BARS.



A semibreve rest fills a measure in all moods of time;

the other rests are equal in time to the notes after which they are called.

One semibreve is equal, in duration, to two minims, or four crotchets, or eight quavers, or sixteen semi-quavers, or thirty-two demisemiquavers.

Lessons for Tuning the Voice.

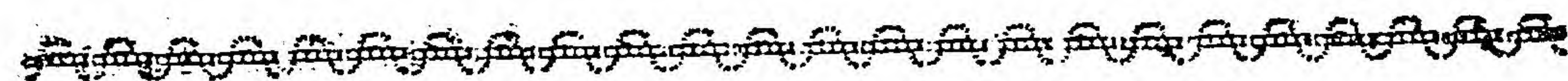




Hymn for Middletown, (p. 41).

2. Him, though highest heav'n receives,
Still he loves the earth he leaves;
Though returning to his throne,
Still he calls mankind his own:
Still for us he intercedes,
Prevalent his death he pleads;
Next himself prepares our place,
Harbinger of human race.
3. Master (may we ever say)
Taken from our head to-day;
See thy faithful servants, see,
Ever gazing up to thee!
Grant, though parted from our sight,
High above yon azure height,
Grant our hearts may thither rise,
Following thee beyond the skies.

4. Ever upward let us move,
Wafted on the wings of love;
Looking when our Lord shall come,
Longing, gasping after home:
There we shall with thee remain,
Partners of thine endless reign;
There thy face unclouded see,
Find our heav'n, of heav'ns in thee.



Hymn for 149. (p. 44).

2. Let praise to the God who made us ascend;
Let each grateful heart exult in its King;
For God whom we worship our songs will attend,
And view with complacence the off'ring we bring.
3. Be joyful, ye saints, sustain'd by his might,
And let your glad songs awake with each morn;
For those who obey him are still his delight;
His hand with salvation the meek shall adorn.

4. Then praise ye the Lord, prepare a new song;
And let all his saints in the full concert join;
With voices united the anthem prolong,
And shew forth his honours in music divine.



Hymn for Sophronia. (p. 53).

2. Deep from my soul, mark how the sobbs arise,
Hear the long groans that waste my breath,
And read the mighty sorrow in my eyes,
Lovely Sophronia sleeps in death.
3. I was all love, and she was all delight,
Let me run back to seasons past;
Ah! flow'ry days when she charm'd my sight,
But roses will not always last.

4. Grace is a sacred plant of heav'nly birth;
The seed descending from above,
Roots in a soil refin'd, grows high on earth,
And blooms with life, and joy, and love.
5. Not the gay splendors of a flatt'ring court,
Could tempt her to appear and shine:
Her solemn airs forbid the world's resort;
But I was blest, and she was mine.
6. She was my guide, my friend, my earthly all;
Love grew with ev'ry waning moon;-
Had Heav'n a length of years delay'd its call,
Still I had thought it called too soon.
7. But peace, my sorrows! nor with murmuring voice,
Dare to accuse Heav'n's high decree:
She was first ripe for everlasting joys;
Sophron, she waits above for thee.

A MHERST,	21
Angels Hymn,	19
Aylesbury,	8
Bangor,	19
Bath,	7
Bedford,	13
Bridgwater,	4
Bristol,	39
Brookfield,	6
Brunswick,	6
Carlisle,	16
Colehill,	5
Dalston,	25
Funeral thought,	5
Greenfield,	26
Greenwich,	27
Hartford,	30
Isle of Wight	14
Landaff,	49
Leeds,	56
Lenox,	32

Litchfield,	50
Little Marlborough	2
Majesty,	42
Maryland,	22
Mear,	15
Middletown,	41
Montague,	31
Morning Hymn,	14
Newbury,	43
New-Jersey,	15
Norwich,	29
Ocean,	20
Old Hundred,	4
Psalms 34th,	1
— 46th,	24
— 136th,	40
— 149th,	44
Plymouth,	13
Putney,	53
Rainbow,	12
Rochester,	7

Sherburne,	23
Sophronia,	53
Stafford,	40
Standish,	3
St. Humphrey's,	40
St. Martin's,	14
St. Thomas's,	2
Suffield,	3
Virginia,	9
Wantage,	9
Washington,	10
Wells,	8
Worcester,	28
Worthington,	11

Anthems.

Behold I bring you glad tidings,	45
Before Jehovah's awful throne,	54
If the Lord himself,	17
Lift up your eyes ye sons of light,	51
The Rose of Sharon,	33

Psalms 34. B. J. Stephenson

The praises of my God shall
Thro' all the changing scenes of life in trouble and in Joy
The praises of my
The praises of my God shall fill The
The praises of my God shall fill The
fill The praises of my God shall still My heart my heart &c.
God The praises of my God shall still My heart and tongue employ My heart and tongue employ
praises of my God shall still

Little. Handbarn. J. H.

Williams.

Lord what a feeble piece, Is this our mortal frame, Our life how poor a trifle 'tis, That scarce deserve the name.

J. Thomas's. J. H.

Williams.

Let every creature join To praise the eternal God Ye heavenly hosts the song begin And sound his name abroad

Stuffed. C. H.

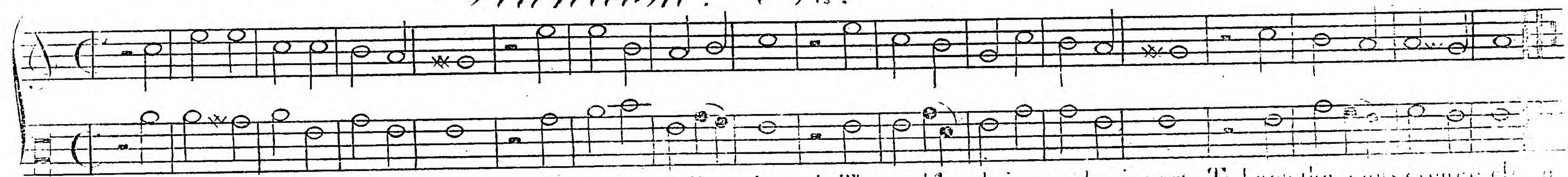
King



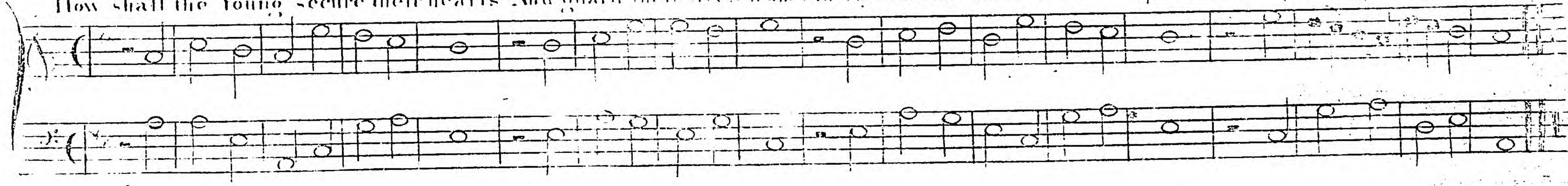
Teach me the measure of my days Thou maker of my frame I would survey life's narrow space And learn how frail I am.



Handish. C. H.



How shall the Young secure their hearts And guard their lives from sin Thy word the choicest rules imparts To keep the conscience clear



4

Bridgewater: L. M. C. dson.

Handwritten musical score for 'Bridgewater' by L. M. C. dson. The score is written on four staves. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef. The lyrics are written below the staves. The score includes several repeat signs and the instruction 'Let &c.'.

Let &c.

From all who dwell below the skies Let the creator's praise arise Let the Redeemer's name be sung^{1st &c.} Thro' ev'ry land by ev'ry tongue

Thro' &c.

Let &c.

Let the &c.

Thro' &c.

Old 100. L. M.

Handwritten musical score for 'Old 100' by L. M. The score is written on four staves. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef. The lyrics are written below the staves. The score includes several repeat signs.

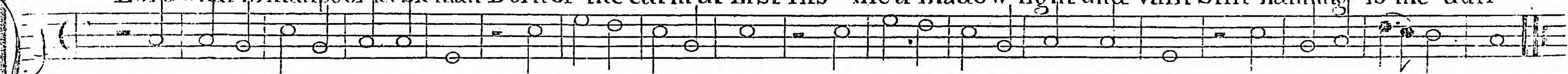
With one consent let all the earth To God their chearfull voices raise Glad homage pay with a full mirth And sing before him songs of praise

Coleshill. C. M.

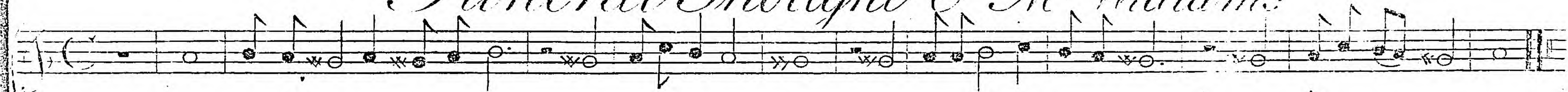
5



Lord what is man poor feeble man Born of the earth at first His life a shadow light and vain Still hastning to the dust



Funeral Thought C. M. Williams



Hark from the tomb a doleful sound My ears attend the cry "Ye living men come view the ground Where you must shortly lie."



Brookfield. I. II. Billings.

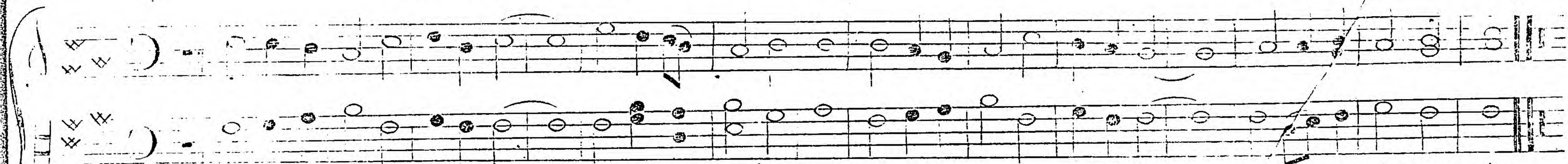
Shew pity Lord O Lord forgive Let a repenting rebel live Are not thy mercies large and free May not a sinner trust in thee.

Brunswick. I. II.

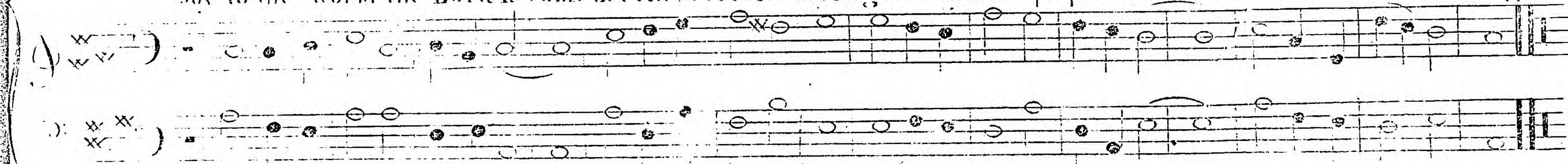
To thee O God my cries ascend O haste to my relief And with accustomed pity hear The accents of my grief

Rochester. C. H.

Williams. 7

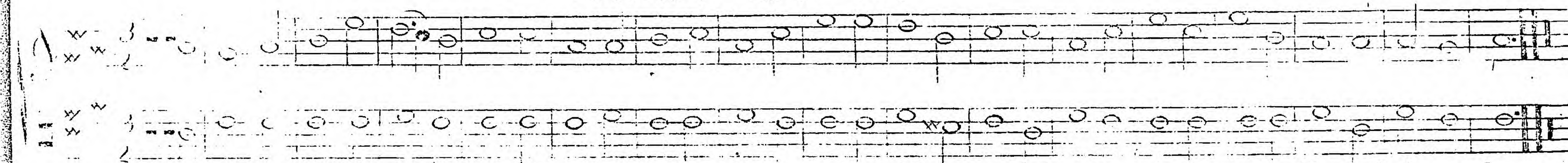


Joy to the world the Lord is come Let earth receive her king Let ev'ry heart prepare him room And heav'n and nature sing.

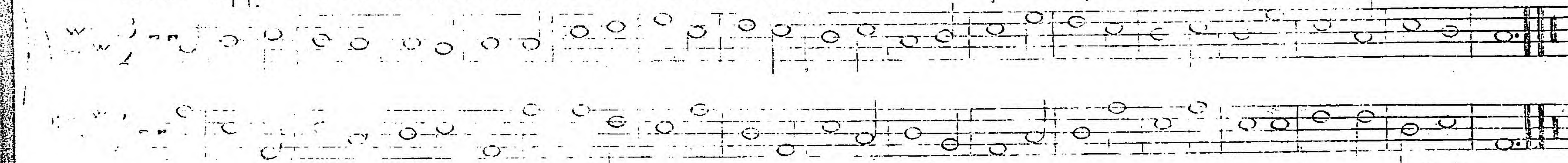


Bath. I. H.

Williams.



Thrice happy man who fears the Lord Loves his commands & trusts his word Honour & peace his days attend & Blessings to his seed descend



Wells L. H. Williams

Handwritten musical score for Wells L. H. Williams. The score is written on four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with an alto clef and a key signature of one flat. The third staff begins with a bass clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The lyrics are written below the staves.

Life is the time to serve the Lord The time to insure the great reward And while the lamp holds out to burn The vile sinner may return

Wylestrury S. M. Williams.

Handwritten musical score for Wylestrury S. M. Williams. The score is written on four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with an alto clef and a key signature of one flat. The third staff begins with a bass clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The lyrics are written below the staves.

And must this Body die This mortal frame decay And must these active limbs of mine Lie mouldering in the clay

Virginia. C. H.

Brownson.

9.

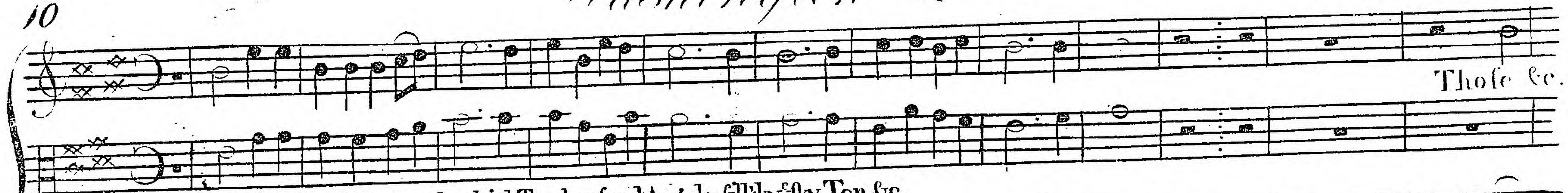
Handwritten musical score for the hymn 'Virginia'. It consists of four staves of music. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The music is written in a common time signature (C) and features a variety of note values including half notes, quarter notes, and eighth notes, with many beamed eighth notes. The lyrics are written below the second and third staves.

Thy words the raging winds controul, And rule y' boist'rous deep: Thou mak'st y' sleeping billows roll, The rolling billows sleep The &c.

Wantage. C. H.

Handwritten musical score for the hymn 'Wantage'. It consists of four staves of music. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The music is written in a 3/2 time signature and features a variety of note values including half notes, quarter notes, and eighth notes, with many beamed eighth notes. The lyrics are written below the second and third staves.

With reverence let the faints appear. And bow before the Lord. His high commands with reverence hear. And tremble at his word.



Lord when thou didst ascend on high Ten thousand Angels fill'dy. sky, Ten &c.



Northington. C. M. Strong. 11

cha- r- i- o- t- s,

Like &c.

Like char- i- o- t- s Like &c.

Thee we adore eternal name, And humbly bow to thee.

How feeble is our mortal frame, How &c.

What dy- ing wo- r- ms are we,

What &c.

What dy- ing worms What &c

Rainbow. C. H.

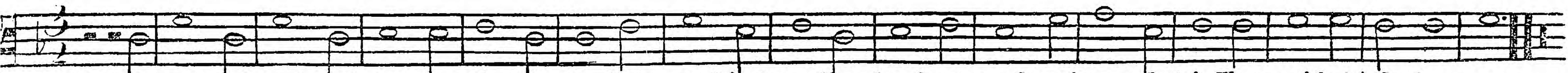
Swan.

The sea grows calm at thy command, and tempests
The sea ce.
'Tis by thy strength the mountains stand, God of eternal pow'r;
The sea ce.
The sea ce.
cease to roar. ar.
And tempests cease to roar, ar. And ce.
The sea ce.



Bedford. C. M.

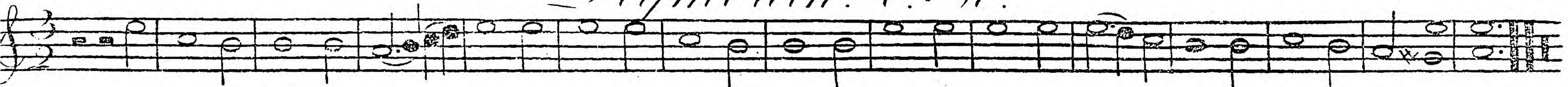
Heat. 13.



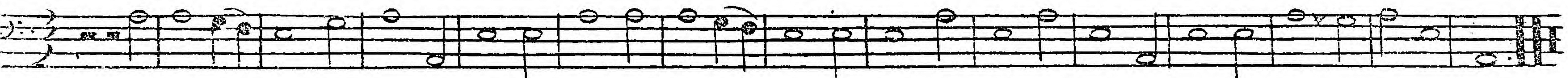
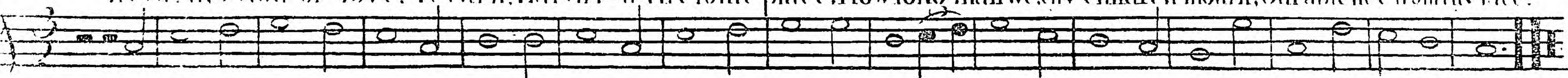
Praise ye the Lord with hymns of joy, And celebrate his fame, for pleasant, good and comely 'tis, To praise his holy name.



Plymouth. C. M.



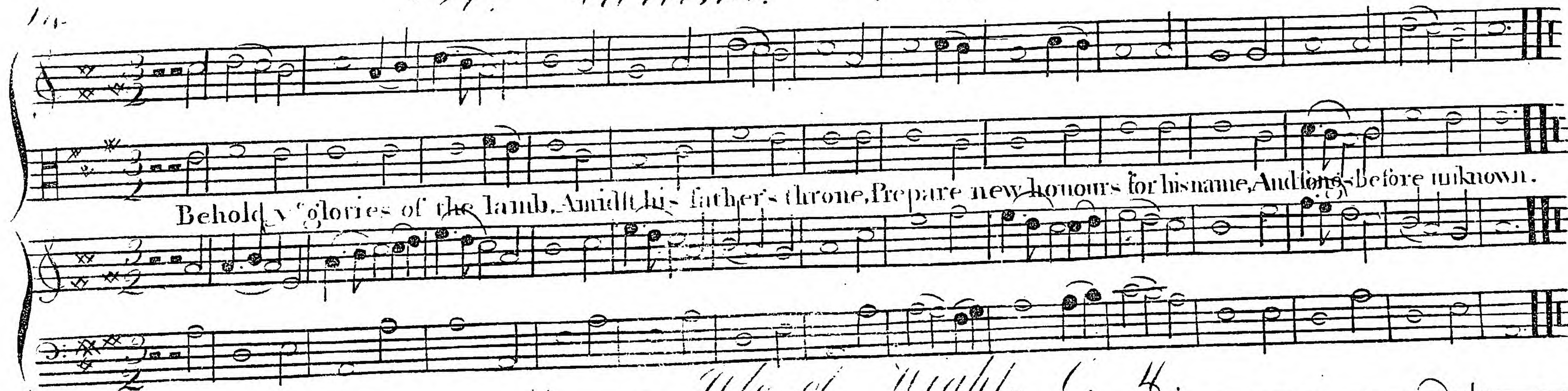
Return, O God of love, return, Earth is a tiresome place; How long shall we, thy children mourn, Our absence from thy face.



No. Martin. C. H.

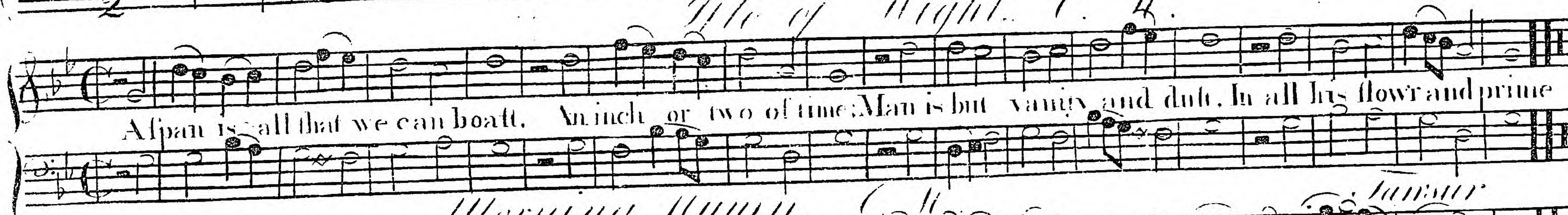
Tanzer.

114



Behold the glories of the Lamb, Amidst his father's throne, Prepare new honours for his name, And long before unknown.

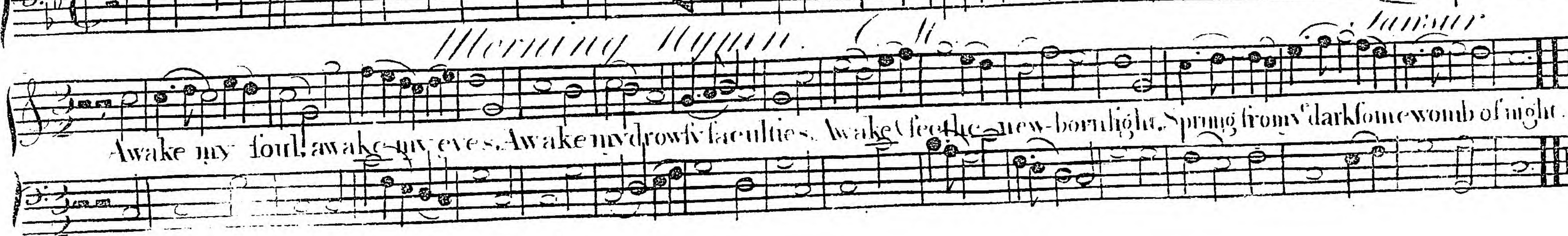
Hymn of Night. C. H.



Alas! all that we can boast, An inch or two of time; Man is but vanity and dust, In all his flower and prime.

Morning Hymn. C. H.

Tanzer.



Awake my soul, awake my eyes, Awake my drowsy faculties, Awake O feeble new-born light, Spring from thy darksome womb of night.

New Jersey I. II.

Spicer.

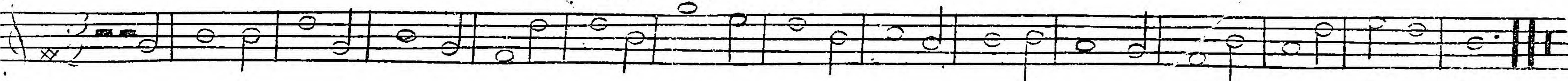
15



Lord what was man when made at first, Adam the offspring of dust, That thou shouldst set him in his race, But just below an Angels place.



Hear. C. II.



Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue, His new discover'd grace demands, A new & nobler song.



Deep in our hearts let us record, The deeper sorrows of our Lord: Behold the rising billows roll, To overwhelm his holy soul.

hold, behold, behold the rising billows roll, To overwhelm his holy soul,

hold, behold the rising billows roll, To overwhelm his holy soul,

billows roll, To overwhelm his holy soul,

Anthem Psalm 124

17

If the Lord himself

If the Lord himself the Lord had not been on our side now may Israel say If the Lord himself

If the Lord himself had not been the Lord himself

If the Lord himself the Lord himself the Lord

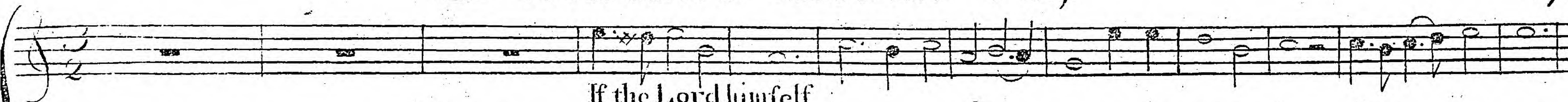
Yea the waters had drowned us & the

Had not been on our side when men were against us

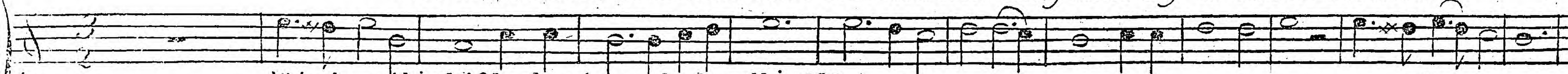
They had swallowed, swallowed us up quick

Anthem Psalm 124

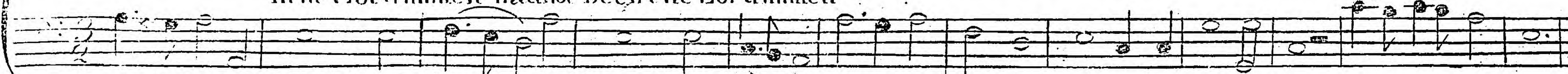
17



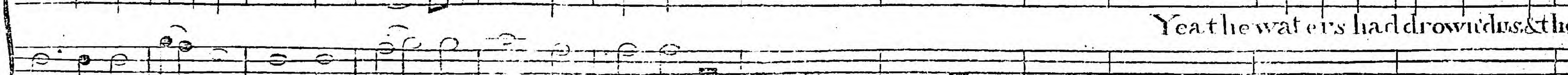
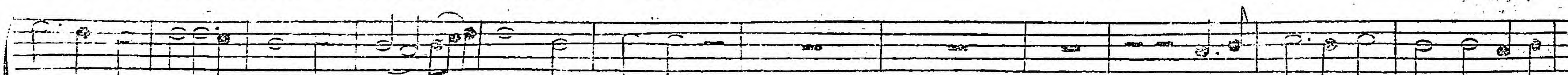
If the Lord himself the Lord had not been on our side now may Israel say If the Lord himself



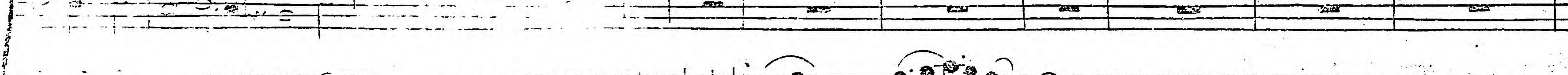
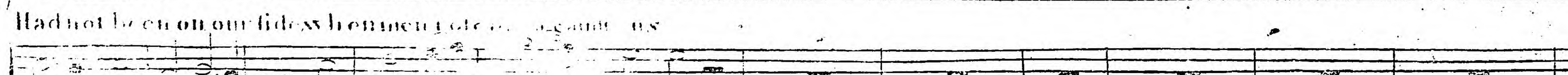
had not been the Lord himself



the Lord himself the Lord



when men rose up against us



They had swallowed, swallowed us up quick

Stream had gone over our Soul Yea the waters had drownd us
 Yea the waters had drownd us & the fire had gone over our souls

But praised be the Lord the snare is broken and
 But praised be the Lord our souls are caught even as a bird out of the snare of the fowler

Continued

19

we are delivered Our help standeth in the name Our help &c

Our help &c

Our help &c

of the Lord who made Heavn & earth

Our help &c

Our help &c

Our help &c

Our help &c

Angels Hymn L. II

Tantrum

O come loud anthems let us sing, Loud thanks to our Almighty King For we our voices high should raise When our salvation's rock we praise

Banger C. II

Tantrum

What shall I render to my God, For all his kindness shown, My feet shall vi. sit thine abode, My songs address thy throne

Thy works of glory mighty Lord that rule the boundless sea

At thy &c The

rolls way At thy command the winds arise And swell the towering waves & swell &c

At thy &c

Continued

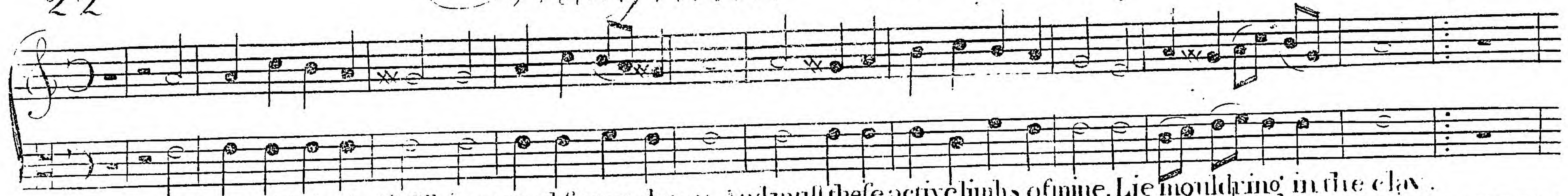
Amherst P. M. Bellings 21

men astonish'd mount the skies & sink in gaping graves. 2

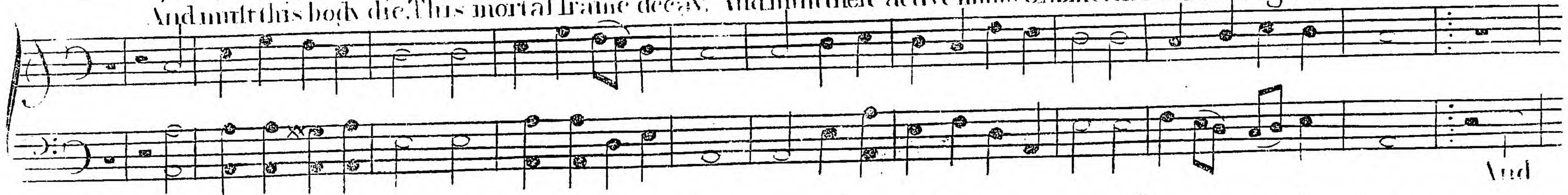
Ye boundless realms of joy tis all your

maker stame His praise your songs employ Above the tarry frame Your voices raise & cherubim
plum of his praise

Maryland B M Billings



And must this body die. This mortal frame decay. And must these active limbs of mine. Lie mouldring in the clay.



And



And &c.

Lie-mould ring in the clay Lie &c.

And &c.

Lie &c.



And &c.

Lie &c.

And &c.

must &c.



He has my heart &c To

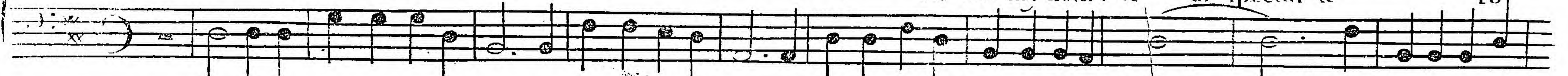


Songs of immortal praise belong To my Almighty God

He has my heart & he my tongue To spread his



He has my heart & To spread &c To



He has my heart & To spread &c To



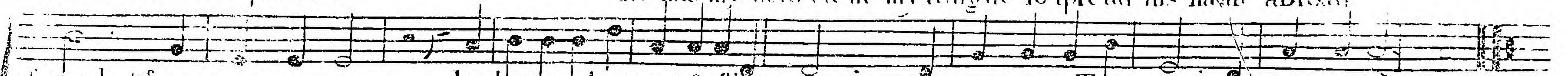
spread &c To spread

He has my heart & To



name abroad To spread &c

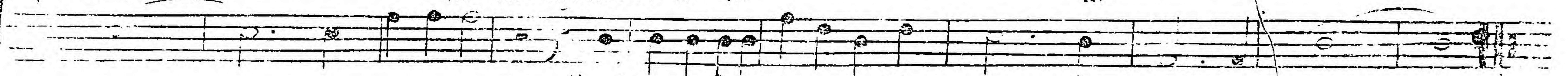
He has my heart & he my tongue To spread his name abroad



spread &c

He has my heart & To

To



He has my heart & To

I'll praise my maker with my breath, And when my voice is lost in death, Praise shall employ my nobler

powers. My days of praise shall ne'er be past, While life & thought & being last, Or immortality endur.

Tabster, P.M.

William 25

The Lord Jehovah reigns And royal state maintains His head with awful glories crown'd

Array'd in robes of light Begirt with sov'reign might And rays of majesty a round

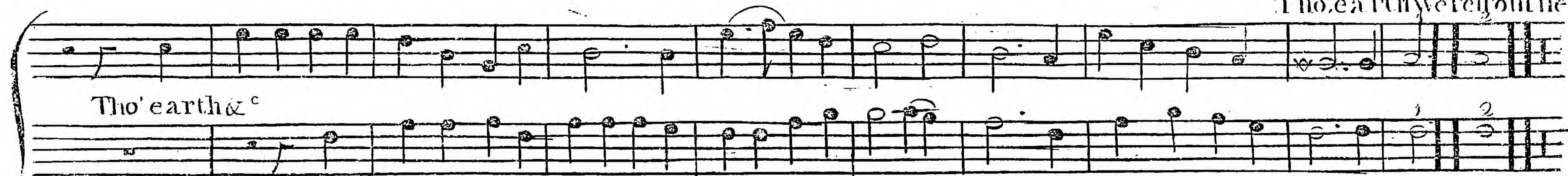


God is our refuge in distress, A present help when dangers press, In him undaunted we'll confide



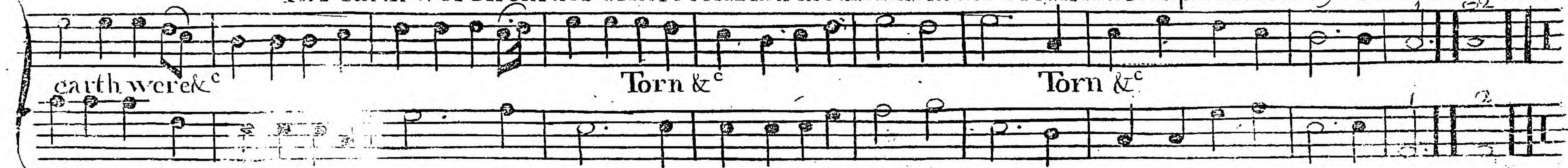
Tho'

Tho' earth were from her



Tho' earth & c

Tho' earth were from her centre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide.



earth were & c

Torn & c

Torn & c



centre tost

Torn & c

Greenwich L. M.

27

Lord what a helpless wretch was I to mourn & murmur & repine, To see the wicked placed on high In pride & robes of honour shine

But &c

But O their end their dreadful end Thy sanctuary taught me so On my pray rocks I see them stand And fiery billows roll below.

But &c

But &c

At words of peace reveal -

Who bring salvation on their tongues Who bring -

Who stand on Zion's hill

How beauteous are their feat

And words of peace reveal How charming charming is their voice how sweet the tidings are Zion be

Zion behold thy favour

Zion

Continued

29

Zion & c

hold thy Saviour King he reigns & triumphs here He reigns &

king & c *Zion & c* *Zion & c*

Norwich S. II

Zion & c

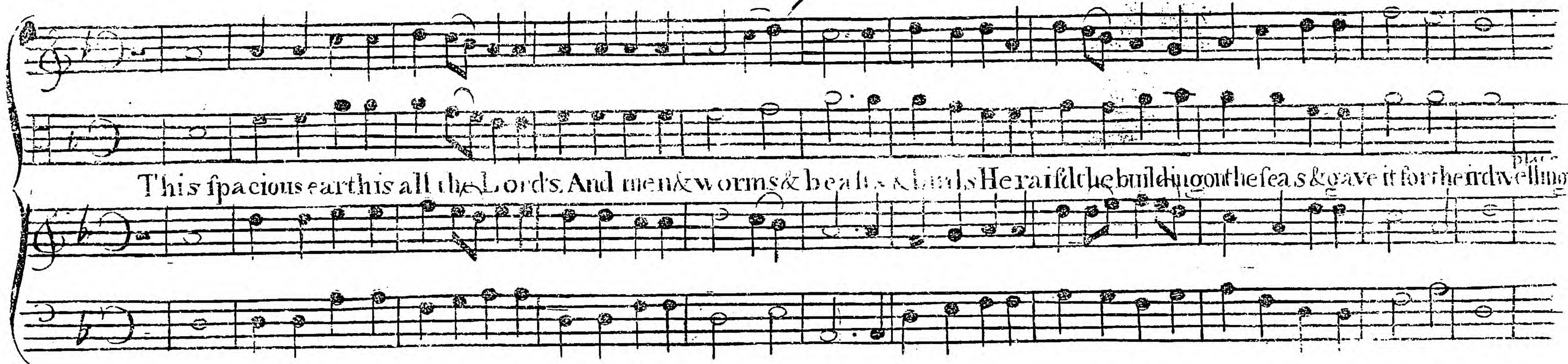
My sorrows like a flood Impatient of restraint

Intro

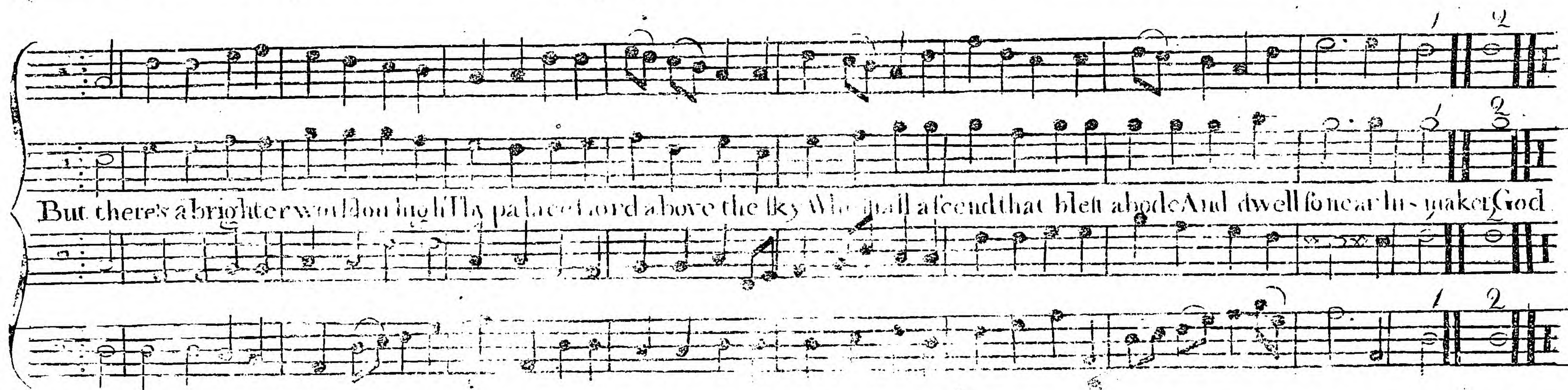
Into thy bosom O go thy bosom O my God Thou art my long complaint

Intro

Hartford L. M. Anthem



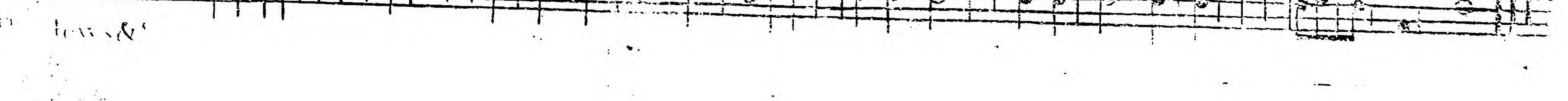
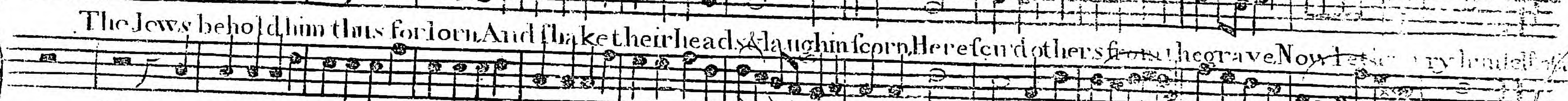
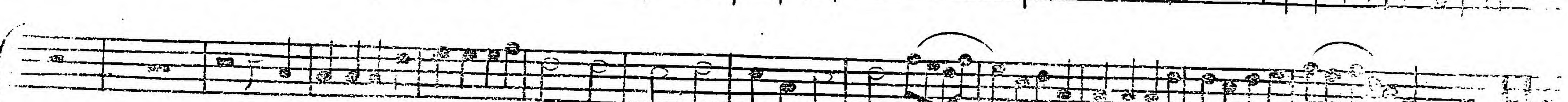
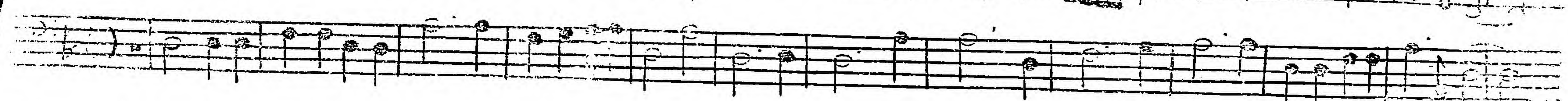
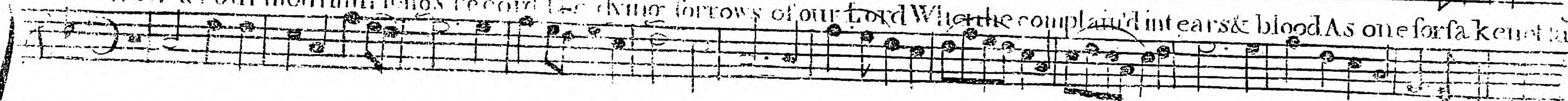
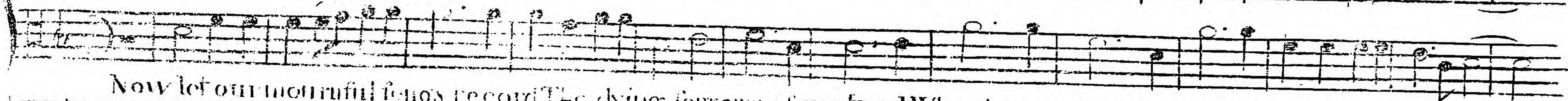
This spacious earth is all the Lord's. And men & worms & beasts & birds. He raised the building on the seas & gave it for their dwelling place.



But there's a brighter world on high. Thy palace Lord above the sky. Who shall ascend that blest abode. And dwell so near his maker God.

Montagne LK

Swan 31



Now let our mournful songs record The dying sorrows of our Lord When the complain'd in tears & blood As one forsaken & as

The Jews &c

The Jews behold him thus forlorn And shake their heads & laugh in scorn Here send others from the grave Now let us cry loud & say

The Jews &c

Now let &c

The Jews &c

Lord of the worlds above How pleasant & how fair, The dwellings of thy love Thine earthly temples are

To & c

To thine abode My heart aspires With warm desires To see my God

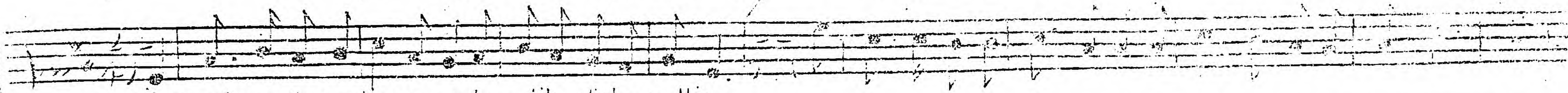
To & c

To

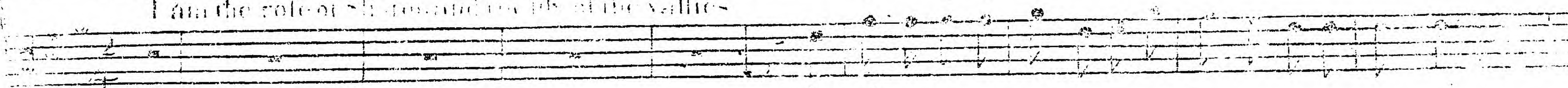
To & c

The Rose of Sharon

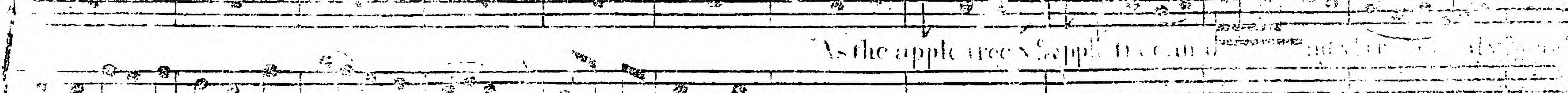
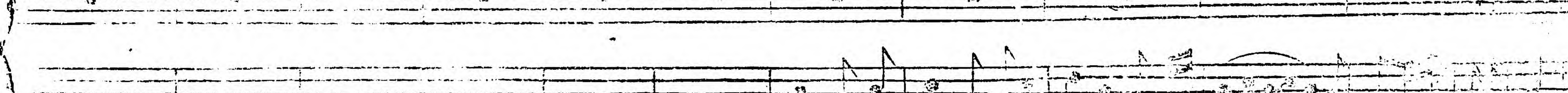
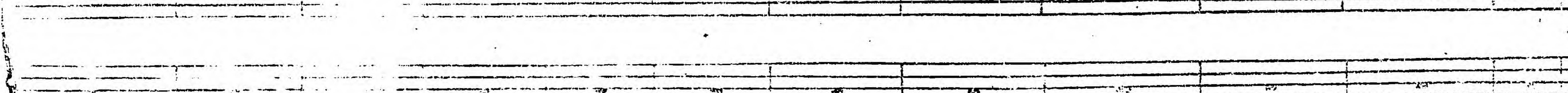
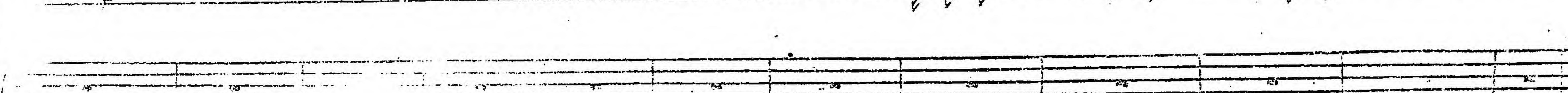
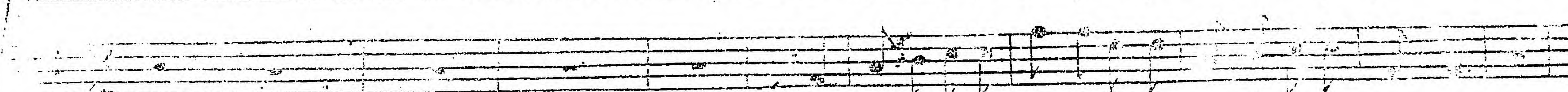
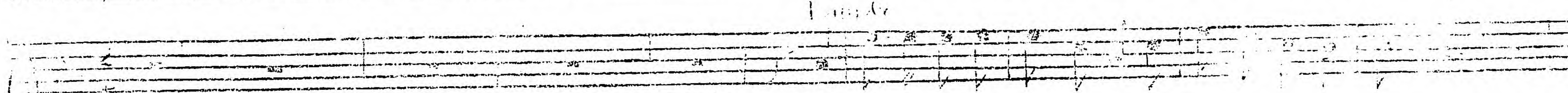
Billings



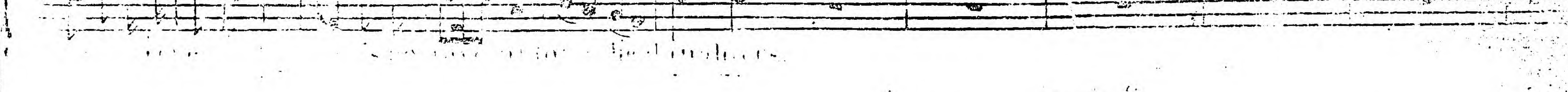
I am the rose of Sharon and the lily of the vallies



Chorus



As the apple tree & the apple tree can give fruit to them that are hungry



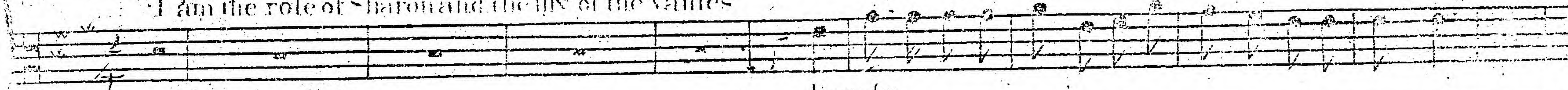
As the apple tree & the apple tree can give fruit to them that are hungry

The Rose of Sharon

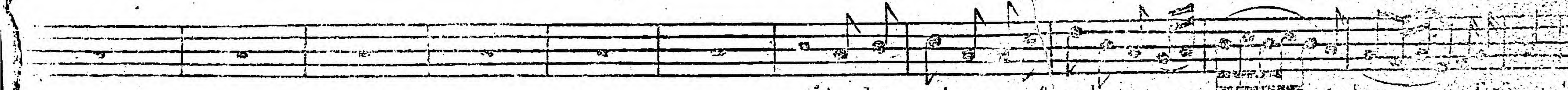
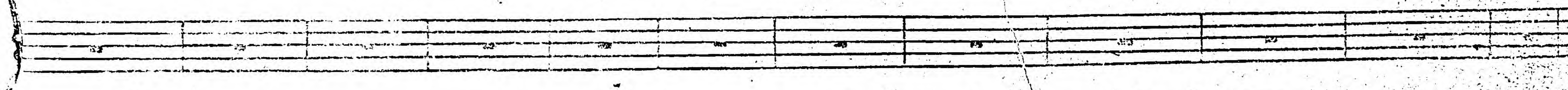
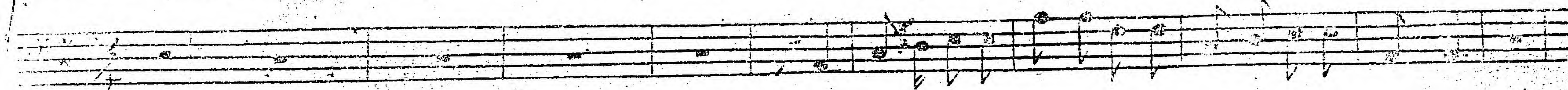
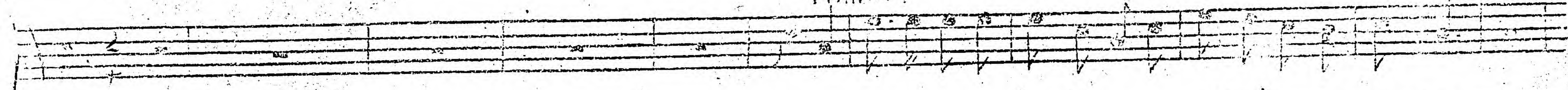
Billings



I am the rose of Sharon and the lily of the vallies



I am do.



As the apple tree & apple tree and



As the apple tree & apple tree and

Continued.

I &c.

I &c. under his shadow with great delight

I &c.

I sat down &c.

And his fruit it was

sweet to my taste And his fruit And &c.

And his fruit it &c.

And his fruit And &c.

Stay me with dragons

Hebrōt &c

Conform me with

His banner over me was love.

for &c.

for I am fi ck of love I charge you O ye daughters of Je ru sa lem

apples for I am sick

Detailed description: This is a handwritten musical score on ten staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers), rests, and bar lines. The time signature is 2/4. The lyrics are written below the staves, with some words appearing on multiple staves. The ink is dark, and the paper shows signs of age and wear.

Continued

37

skipping,

And

skipping, leaping upon the mountains, skipping upon the hills.

skipping,

leaping upon the mountains, skipping,

My beloved spake

and unto me

my love my fair one & com me away

For lo the winter is

rise up

Continued.

32

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The lyrics are written below the staves, with some words appearing on multiple staves. The handwriting is in ink, and the paper shows signs of age and wear.

past the rain is over and gone For lo &c

therainis over the

rain is over. the rain &c.

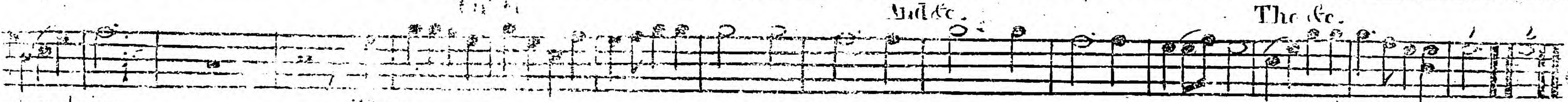
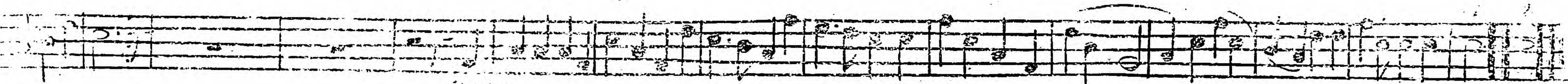
For lo &c.

Bristol. L. M.

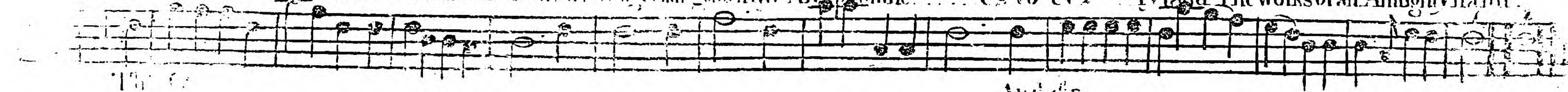
Seven 2



The lofty pillars of the sky And spacious concave air doun high Spangled with stars a shining fra... me Their great O'm



Thy love and faithfulness today Thy knowledge can'st golden ray And publish the... es to ev' ry land The works of an Almighty hand.



And &c.

Give thy Lord immortal praise Mercy & truth are all his ways Wonders of grace to God belong Repeat his mercies in your song

St. Michael's C. II.

Joy to thee and thy favour reigns Let mention of thy name be heard in woods rocks hills & plains Repeat ye sounding joy

Stafford L. II

Reed

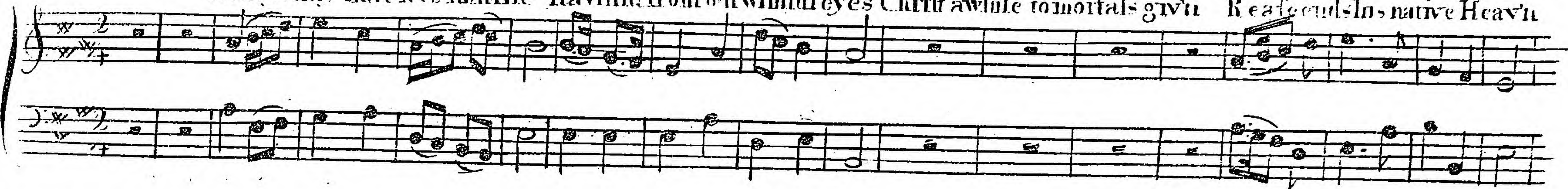
See what a living stone The builders did refuse Yet God hath built his church thereon In spi
 Yet God hath built his church thereon In spi
 Yet God hath built his church thereon In spi

Middletown. P.M.

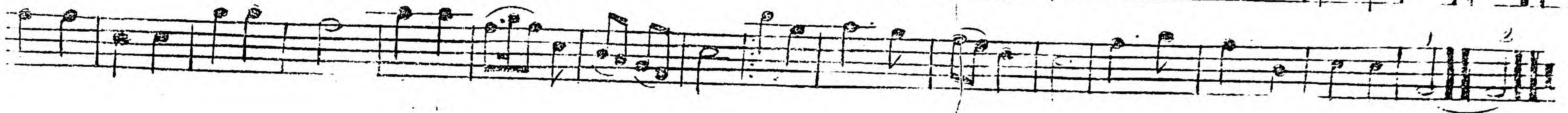
Bull. 41



Hail y' day that sees him rise Ravish'd from our withful eyes Christ awhile to mortals giv'n Reascend's his native Heav'n



There y' pompous triumph waits Lift your heads eter...nal gates Wide unfold the radiant scene Take y' king of glo' in



The Lord descended from above and bow'd the heavens most high. And underneath his feet he call'd the

darkness of the sky On cherubs and on cherubims Full royally he rode And on wings of mighty winds came

Continued.

Ventury. C. H. 43.

flving all abroad And &c.

Lord in the morning thou shalt hear My

To &c.

ascending high: For he will I direct my pray'r.

To th... up mine eye.

To &c.

To &c.

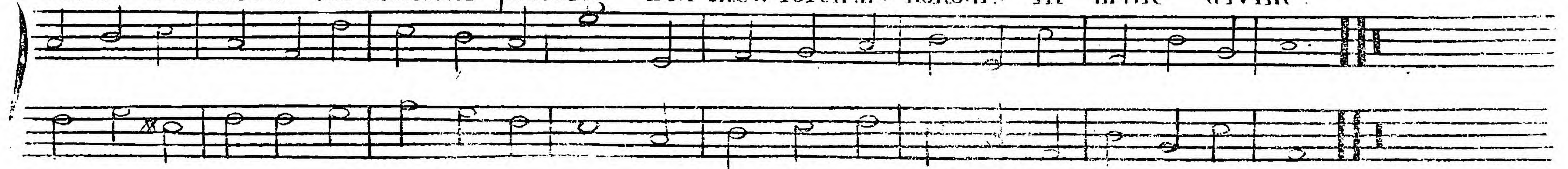
To &c.



Open ye the Lord prepare a new song And let all his saints in full concert join With

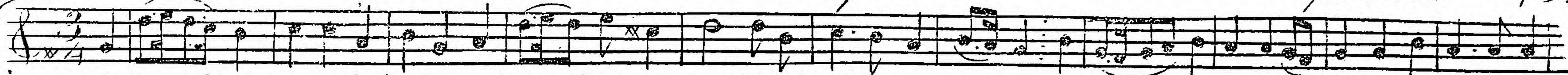


voices united the anthem prolong And then forth his honours In music divine.

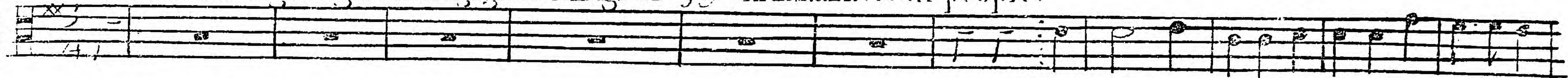


Antiphon Luke 2: Chap.

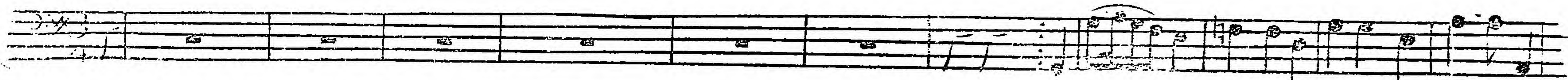
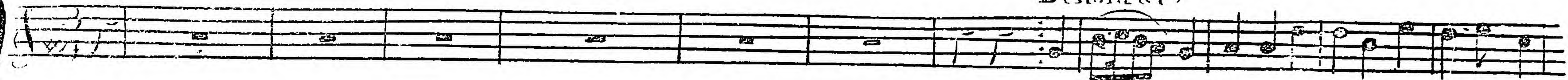
Stephenson. 45.



Behold I bring you glad tidings glad tidings of joy which shall be to all people.



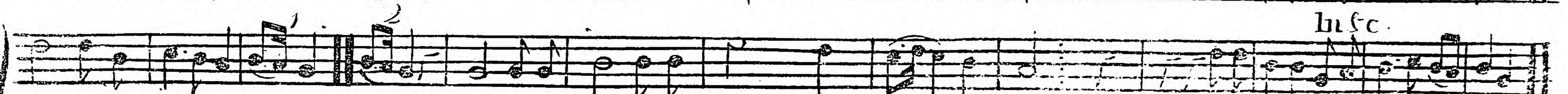
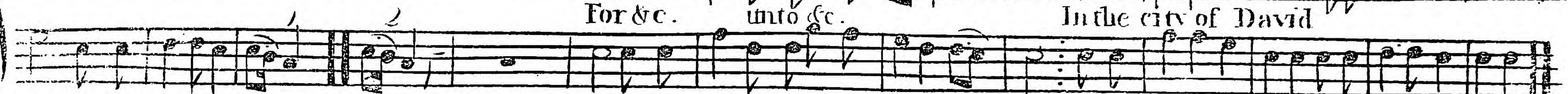
Behold &c.



For &c.

unto &c.

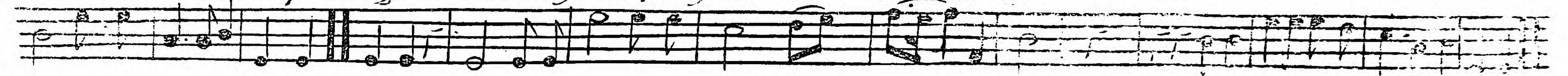
In the city of David



In &c.



For unto you unto you is born this day



Saviour who is Christ the Lord A to

Glad tidings

of joy

of joy Glad tidings which shall be to all people

of joy

And this shall be a

Continued.

47.

You shall find the babe wrapt in swaddling clothes lying in a manger lying &c.

And suddenly there was with the Angel a multitude of the heav'n ly host, And &c.

Glory to God in the highest Glory be unto thee who dwellest on earth

Praise thee O Lord God and saying

(lively) ::

peace :: goodwill towards men :: :: :: :: ::

Hallelujah. :: ::

Hallelujah. :: ::

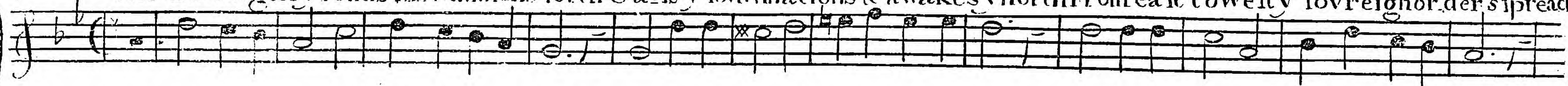
Hallelujah. :: ::

Landaff. P. M.

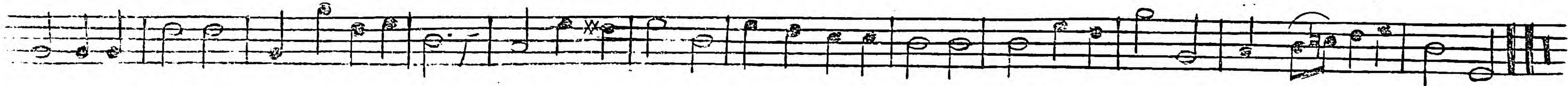
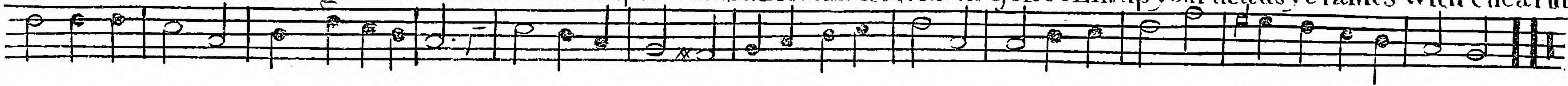
Answer 49



The God of glory sends his summons forth Calls y^e south nations & awakes y^e north From east to west y^e sov'reign orders spread



Thro distant worlds & regions of the dead The trumpet sounds he'll trembles heav'n rejoice s^{voices} Lift up your heads y^e saints with cheerful



In &c
 'Twas from thy hand my God I came A work of such a curious frame
 In &c
 In me thy fearful wond'rs
 And &c
 And &c
 In me thy fearful wond'rs And each proclaim thy skill divine
 And &c
 And ea ch

Psalm Words from Watts Billings 51





sweet beauties of his face amongst a thousand harps & songs Jesus the God exalted reigns his



fills all their tongues
the heavenly plains his sacred name fills all their tongues
sacred name
and echoes thro' &
and echoes

Loud

Continued.

53

echoes

echoes & chorus thro' the heavenly plains his sacred &c.

echoes &c.

Put very Low

William.

Remember Lord our mortal state how frail our life how short & date where is y^e man that draws his breath safe from this frail & care

Soprano

King

Forbear my friends forbear & ask no more Where all my cheerful air is settled Why will you make me talk my torment o'er or with my joys mix

Be praise to you O God the Father of all nations now with sacred joy know that the Lord is God alone Because

and he destroy them

His sovereign power will out our aid in days of

trouble and when like wandering sheep we stray he brings us to his fold again he brings us

Loud

Continued

Soft

Loud

55

We'll crowd thy gates with thank in long High as y^e heav'n son voices raise And earth & earth with her ten thousand

Soft

Loud

Soft

Loud

that fill thy courts with sounding praise

that etc.

thou and tongues

that etc.

that etc.

2 Wide as the world is thy command

as etc. in iv

Firm as a rock thy truth built it and when rolling years shall cease to move shall
 when a' *Loud*

Let us thy blood & right confess My
 when a'

beauty are my glorious drefs Midst flaming worlds in these array'd With joy shall I lift up my head